

Edition Wulfschneider

No. 22

A Complete Method

For the

Banjo

J. A. LeBarge

199 Net



Edition Wulschner

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For the

Banjo

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100 Net

Wulschner Music Co.
Indianapolis, Ind.

Introduction.

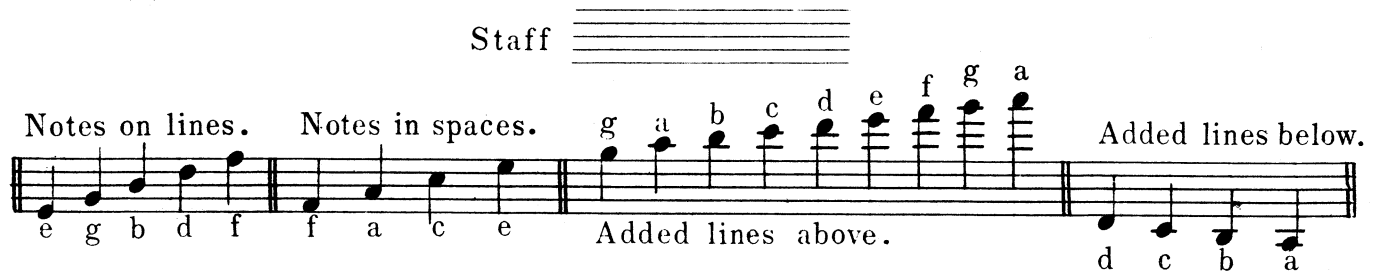
IN compiling this method, the aim has been to overlook none of the essential details that are necessary in a complete method for an instrument. The rudiments contain sufficient progressive material to enable the beginner to advance with ease. Every scale and movement is carefully fingered and illustrated. All positions are gradually and carefully introduced, thereby avoiding any difficulty or drawback in the progress of the pupil. Each major scale is followed by the relative minor, with exercises and chords, preceding original Etudes and Solos.


The Tremolo, one of the most beautiful effects produced on the Banjo is carefully treated, special exercises and melodies illustrating the tremolo and accompaniment. One of the features contained is the original exercises for developing velocity, the careful fingering making it possible to execute passages with ease, that are considered almost impossible. A careful examination of this work will convince the teacher and pupil of its intrinsic value as a method for the Banjo.

J. A. LE BARGE.

RUDIMENTS OF MUSIC.

To express musical sounds, characters called notes, rests clefs etc. are written upon five parallel lines and the spaces between, these five lines and four spaces are called the staff. When the lines and spaces of the staff are not sufficient, added lines are used below and above the staff.

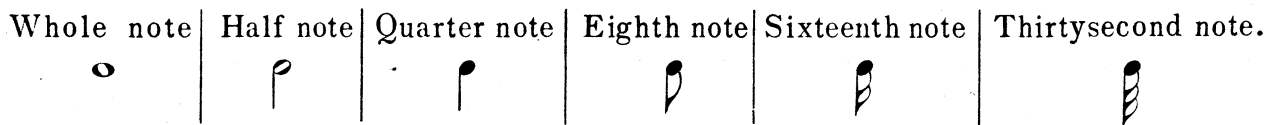



Music is composed of seven notes which are named after the first seven letters of the Alphabet a, b, c, d, e, f, g. by repeating the first note a scale of eight notes is formed. The clef is a sign placed at the beginning of the staff to determine the name of the notes. There are three clefs used in music, the Treble or G  clef only is used in music for the Banjo.

Notes on the G Clef.





There are several kinds of notes, each having a different value. By the value of a note is understood the duration of sound which it represents, this duration is determined by the form of the note itself. Each of these notes have a rest or silence which correspond with it in value or duration.





One Whole note equals 

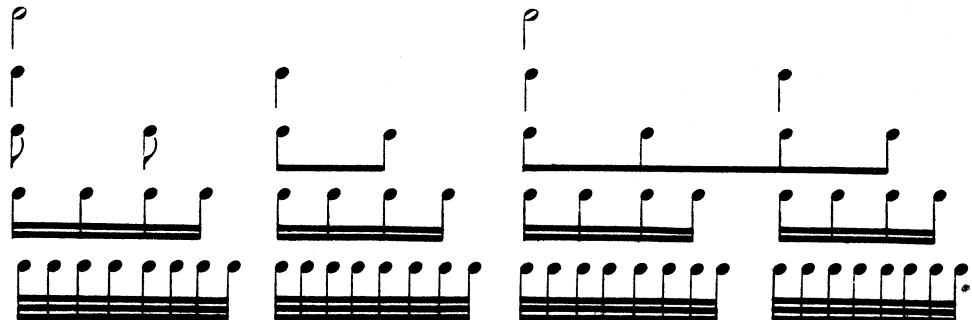
2 Half notes 

4 Quarter notes 

8 Eighth notes 

16 Sixteenth notes 

32 Thirtysecond notes 



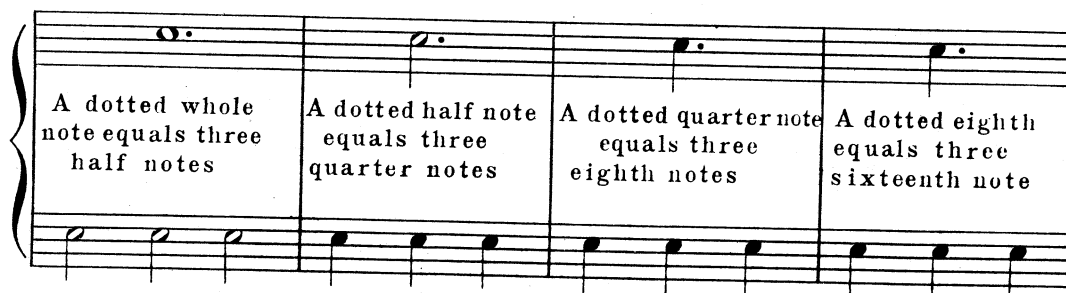
Rests.

5

Whole note half note quarter note eighth note sixteenth note thirtysecond note.



The dot. A dot placed immediately after a note or rest increases its value one half.



A second dot.. adds the value of half of the first dot.



The dot or double dot have the same effect on rests.

The sharp # raises the sound or note a half tone.

The flat b lowers the sound a half tone.

The double sharp x raises the sound a whole tone.

The double flat bb lowers the sound a whole tone.

The natural h restores the sound to its original pitch.

The key of a piece of music is indicated by the number of flats or sharps placed after the clef.

Accidentals- A sharp or flat beyond the signature is called an accidental and acts only in the bar or measure in which it occurs.

A pause o may be placed over a note or rest to indicate that the performer may stop at pleasure.

Two dots at the end of a strain indicates that the strain is to be repeated.

D. C. Da Capo.-to return to the beginning.

D. S. § dal segno.-to return to sign. § *al fine* -to finish.

Tuning.

There are several models of Banjos with strings varying in length, necessitating a special pitch of tuning for each to obtain the best effect. The Standard or solo size is generally tuned to the following, and is called the C tuning. Tune Bass or A 4th string to C *below middle C* on the piano or organ. The E or 3rd string a fifth higher to G. The G or 2nd string a third higher to B. The B or 1st string a third higher to D. The 5th or short string a fourth higher to G or an octave higher than the third string E. Pitch pipes giving the correct tone of each string are a great assistance to the beginner. In the absence of the piano pitch pipes etc. Tune the 4th or Bass to a low pitch, then stop it at the 7th fret which will produce the tone of the 3rd or E string open, next stop the E or 3rd at 4th fret for the tone of the 2nd or G string open, then stop 2nd or G string at 3rd fret for the tone of the first or B string open, stop 1st string at 5th fret for the open tone of the 5th or short string.

Many of the prominent soloists tune all strings a tone higher giving the instrument more brilliancy, and is called the D tuning, but the C tuning is largely used and most all piano accompaniments are arranged for C tuning, which is not so severe on the strings. The piccolo Banjo is tuned an octave above the standard size. The short Banjorine is tuned a fifth higher. The long Banjorine a fourth higher than the standard Banjo.

Strings.

Strings should be carefully selected. A Gut string about the size of a Violin E is used for the Banjo 3rd or E string. A much smaller string (gut) is used for the 2nd or G string. A still smaller string (gut) is used for the 1st and 5th or short string. A covered silk string a trifle finer than the 3rd or E is used for the 4th or Bass. Steel strings are sometimes used but they produce a harsh sound, are hard to play on, and are liable to ruin the instrument. The head should be kept very tight and the distance from the bridge to the 12th fret should be the same as from the 12th fret to the nut.

Holding the Banjo.

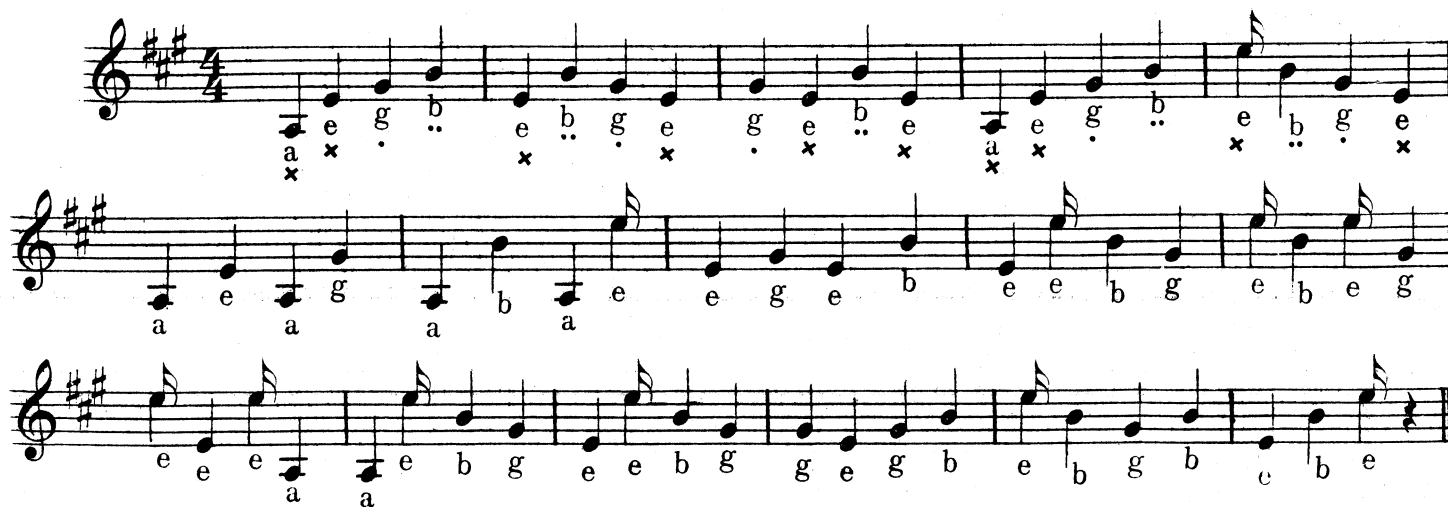
The player should sit erect, placing the rim on the right thigh and holding it with right forearm and breast. The neck is supported with left hand the neck resting between the thumb at 1st joint and first finger between 2^d and 3^d joint. Only the tips of the fingers are used in stopping the strings, excepting in making a "Barre" when the first finger is extended flatly across two or more strings.

Open strings.



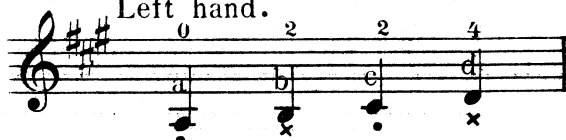
First finger •
 Second finger ••
 Third finger •••
 Thumb x

Exercise on open strings.

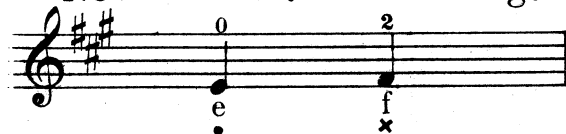


Notes on 4th or Bass.

Left hand.



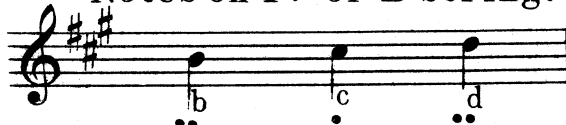
Notes on 3rd or E string.



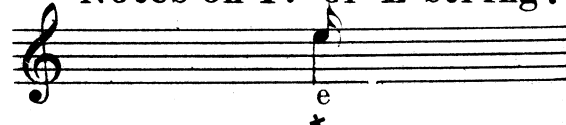
Notes on 2d or G string.



Notes on 1st or B string.



Notes on 1st or E string.



Scale of A Major 3rd sharps.

9

Natural scale of the Banjo.

Note. The right hand fingering of the scale is used for velocity. Only various movements, require special fingering.

Left hand. 4th string A. 3^d stg E. 2^d stg G. 1st stg B. 5th stg. 1st stg B.

Right hand. frets. 0 2 4 5 0 2 0 1 0 2 3 0 7 9 10

string. 3 2 1 2 3 2 1 5 3 2 1 5 1 2 3 4

Count. 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

string. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Count. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Count. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Exercise for both hands.

1 Left hand. 1 0 2 0 1 2 0 0 0

Count. 1 2 3 1 2 3 1 2 3 1 2 3

2 0 1 2 1 0 1 2 1

Count. 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

3 L. Hand. 0 2 1 0 2 1 0 2

Count. 1 & 2 & 3 & 4 &

*Note. Two or more notes written in a perpendicular position are to be played in the time of one.

Count. 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5

Count. 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Count. 1 2 3 4 1 2 3 4 1 2 3 4

8


A ♭ lowers a note a half tone.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 2 1 2

10 

The Triplet.

Three notes tied or slurred are played in the time of two of the same length.

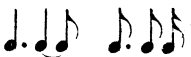


12 

13 

Accent the first note of each measure.

14 

The dot. A dot placed after a note or rest increases its length one half. *Example* 



Premier Waltz.



Auto Polka.



Alice Polka.



Villa Mazurka.

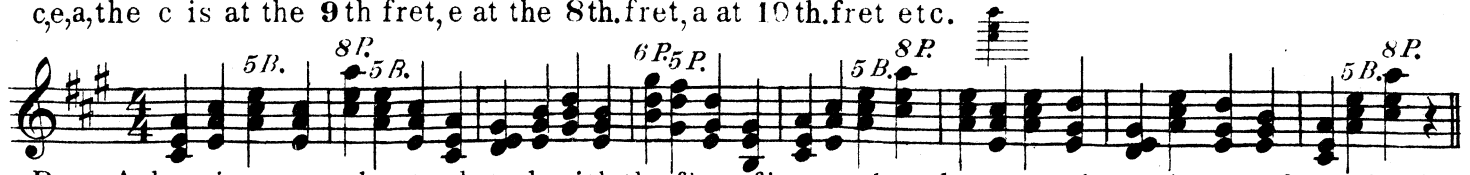


Grace notes called "Appoggiatura" are small notes, placed before ordinary notes, and are played quickly not taking up any of the time belonging to the following notes.

Position.

Study Scale of A Harmonized first then exercise in chords.

Positions are determined by the note requiring the lowest place on the fingerboard, the lowest note in a chord is not always the lowest note in the position. Example the chord of A at 8th. Pos. c, e, a, the c is at the 9th fret, e at the 8th. fret, a at 10th. fret etc.



Bar-A bar is generally produced with the first finger placed across the strings at frets, for instance: 5 Bar would mean to place the first finger on two or more strings at 5th. fret, etc.

Scale of A Major harmonized.



Exercise.



Mobile Gallopade.



Starlight Schottisch.

The musical score for "Starlight Schottisch" is written in G major (two sharps) and 4/4 time. It consists of ten staves of music. The notation includes treble clefs, key signatures, and various musical symbols such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb). Specific musical techniques are marked with "7 B." and "2 2 0". The score is arranged in a single system with ten staves.

Intervals.

Thirds.

Thirds.

3B. 5B. 6P. 8P. 10B. 12B.

Fourths.

Fourths.

0 4 1 0 3 1 4 0 0 1 2 0 0 2 1 4 3d.P. 5 P. 4 P. 8 P. 10 P. 12 P. 4 4 1 2

13 P. 4 1 4 1 4 6 P. 5 P. 3 P. 0 2 2 0 0 1 4 0 3 1 2 0 0 1 0 0

12 P. 10 P. 8 P.

Fifths.

Fifths.

4 B. 5 B. 3 P. 5 P. 7 P. 9 P. 10 P. 12 P. 14 P. 15 P.

Sixths.

Sixths.

0 2 2 0 4 1 4 0 0 2 2 4 4 P. 5 P. 4 7P 4 9 P 4 10 P 4 12 P 4 14 P 4 16 P 4

1 4 4 14 P. 12 P. 10 P. 9 P. 7 P. 15 P. 4 P. 0 2 4 0 4 1 2 0 0 8 P.

17 P. 16 P.

Sevenths.

Sevenths.

The image shows two staves of musical notation for an exercise titled 'Sevenths.' The key signature is two sharps (F# and C#) and the time signature is 2/4. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering numbers (1-4) are placed above or below notes. Breath markings 'P.' (Piano) are placed below the notes in measures 3, 4, 5, 7, 8, 9, 10, 11, and 12. Some measures have additional markings like '2 P.', '4 P.', '5 P.', '7 P.', '9 P.', '10 P.', '12 P.', '14 P.', and '16 P.' indicating specific breath points or phrasing. The final measure of the second staff ends with a double bar line and a final chord.

Octaves.

Octaves.

2 P. 3 P. 5 P. 7 P. 9 P. 10 P. 12 P. 14 P. 15 P. 12 P. 14 P. 16 P. 17 P.

17 P. 16 P. 14 P. 12 P. 12 P. 10 P. 9 P. 7 P. 5 P. 3 P. 2 P. 8 P.

May Dance.

17

4 Pos. 5 B.P.

4 Pos. 5 B.P. 8 P.

6 P. 5 B.P.

6 P. 8 P. 4 P.

5 B. 2 B.P.

Mabel Schottisch.

5 B. 4 B. 5 B.

Spring Time.

Schottisch.

Solo Banjo.

2 B.P. 3 B.P.

The first system of musical notation for 'Spring Time' features a treble and bass staff. The treble staff is labeled 'Solo Banjo.' and the bass staff is labeled '2nd Banjo.' Both staves are in the key of D major (two sharps) and 4/4 time. The Solo Banjo part begins with a series of eighth and sixteenth notes, while the 2nd Banjo part provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The Solo Banjo part includes a triplet of eighth notes marked with a '3'. The 2nd Banjo part continues with a steady accompaniment of chords and single notes.

The third system of musical notation shows the Solo Banjo part with a triplet of eighth notes and a first ending bracket labeled '1'. The 2nd Banjo part continues with its accompaniment. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation features the Solo Banjo part with two measures of eighth-note triplets, each marked with a '7 B.' and a '3'. The 2nd Banjo part continues with its accompaniment.

The fifth system of musical notation shows the Solo Banjo part with three measures of eighth-note triplets, each marked with a '3'. The 2nd Banjo part continues with its accompaniment. The system concludes with a double bar line and a repeat sign.



Kangaroo Dance.

21



Musical score for the Kangaroo Dance, featuring seven staves of music in 4/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including triplets (marked '3') and sixteenth-note runs. Fingerings are indicated by numbers 1-5. Some measures include performance instructions like '6 P.' and '5 B.'. The piece concludes with a final chord.

Scotch Hornpipe.



Musical score for the Scotch Hornpipe, featuring six staves of music in 4/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth-note runs and chords. Performance instructions like '5 B.P.' are present. The piece concludes with a final chord.

Right Guard

March.

The musical score for 'Right Guard March' is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The piece consists of 11 staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. A first and second ending bracket is present on the fifth staff. The piece concludes with a double bar line and repeat dots. The final key signature is three sharps.

Darkies Jubilee.

*tune Solo Banjo Bass to B.***Solo Banjo.**

2nd. Banjo.

The first system of music features two staves. The top staff is for the Solo Banjo and the bottom staff is for the 2nd Banjo. Both are in G major (three sharps) and 2/4 time. The Solo Banjo part consists of eighth and sixteenth notes, while the 2nd Banjo part provides a harmonic accompaniment with chords and single notes.

tune 2d Banjo Bass to A.

The second system of music continues the piece. It includes first and second endings, indicated by bracketed numbers 1 and 2 above the Solo Banjo staff. The Solo Banjo part features more complex rhythmic patterns, including triplets and sixteenth notes.

The third system of music continues the piece. The Solo Banjo part features more complex rhythmic patterns, including triplets and sixteenth notes. The 2nd Banjo part provides a harmonic accompaniment with chords and single notes.

14 B. P. 3 1 1 1 10 P.

The fourth system of music continues the piece. It includes a section marked '14 B. P.' (Barnes' Part) and '10 P.' (Parker's Part). The Solo Banjo part features a triplet of eighth notes and a series of sixteenth notes. The 2nd Banjo part provides a harmonic accompaniment with chords and single notes.

The fifth system of music continues the piece. The Solo Banjo part features more complex rhythmic patterns, including triplets and sixteenth notes. The 2nd Banjo part provides a harmonic accompaniment with chords and single notes.



Scale of C# Minor.

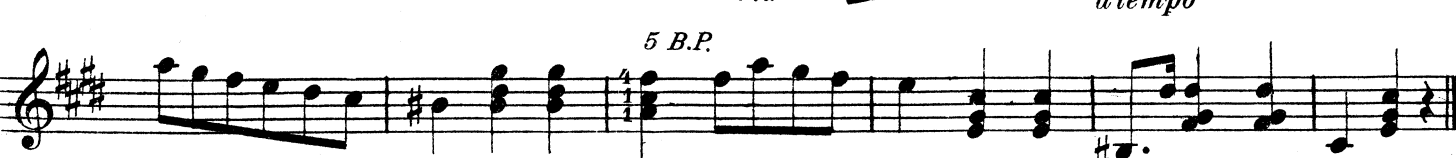
Relative of E Major.



Chords in C# Minor.



Española Waltz.



Pickinniny Carnival.

12 B.P. 9 B.P. 8 P. 7 B.P. 7 B.P. 4 3 1 2 1 3

9 B.P. 8 P. 7 B.P. 7 B.P.

12 B.P. 9 B.P. 4 1 2 2 1

8 P. 7 B.P. 1 2 1 3 1 3 1 3 1 1

0 7 P. 12 B. 5 P. 7 B.

12 B.P. 7 P. 7 B.P. 5 B.P.

10 P. 7 B.P. 4 1 2 4 1 1 3 2 B.

15 P. 4 1 2 1 0 4 0 1 0 4 0 4 2

Scale of D Major.

having two sharps.



Chords in D Major.



Albemarle Two Step.



Scale of D Major.

Harmonized.



Exercise.



Gaiety Polka.



Gondola Waltz.

Musical score for "Gondola Waltz" in 3/4 time. The score consists of ten staves of music. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of two sharps (F# and C#). It contains triplets of eighth notes and a 5 P. (5th position) marking.
- Staff 2:** Features a 10 B.P. (10th position) marking and a triplet of eighth notes.
- Staff 3:** Includes a 10 B. (10th position) marking and a triplet of eighth notes.
- Staff 4:** Contains an 8 P. (8th position) marking and a triplet of eighth notes.
- Staff 5:** Features a 5 P. (5th position) marking and a triplet of eighth notes.
- Staff 6:** Includes a 4 P. (4th position) marking and a triplet of eighth notes.
- Staff 7:** Contains a 3 B.P. (3rd position) marking and a triplet of eighth notes.
- Staff 8:** Features an 11 P. (11th position) marking and a triplet of eighth notes.
- Staff 9:** Includes a 5 B.P. (5th position) marking and a triplet of eighth notes.
- Staff 10:** Contains a 7 B.P. (7th position) marking and a triplet of eighth notes.

D. C. al fine.

Darktown Cadet.

A musical score for the piece "Darktown Cadet." The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by a steady eighth-note bass line and a more complex melody in the upper voice. The notation includes various musical symbols such as eighth notes, sixteenth notes, beamed sixteenth notes, and rests. Fingering numbers (1-4) are placed above many notes to indicate fingerings. There are also some performance markings, including a "10 B" marking above a measure on the second staff and a circled "3" with a "4" below it on the eighth staff. The piece concludes with a double bar line on the tenth staff.

Casino Dance.

Musical score for "Casino Dance" in G major (two sharps), 4/4 time. The score consists of ten staves of music. It features various musical notations including eighth and sixteenth notes, rests, and triplets. Fingerings are indicated by numbers 1-5. Performance instructions like "7 B.", "9 P.", "5 B.P.", and "12 B.P." are placed above specific measures. The piece concludes with a double bar line on the final staff.

Naragansett.

Two Step.

12 P

5 P

Fine.

7 B P

12 R 1

9 B P

10 B P

D. C. al fine.

The musical score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. The piece is titled 'Naragansett. Two Step.' and is numbered 34. The score includes various musical notations such as triplets (indicated by a '3' over a group of notes), slurs, and fingerings (indicated by numbers 1, 2, 3, 4). There are also performance instructions like '12 P', '5 P', '7 B P', '12 R 1', '9 B P', '10 B P', and 'D. C. al fine.' (Da Capo al fine). The piece concludes with a double bar line and repeat dots.

Exercise.

Le Barge Banjo - 67

Clog Dance.

(Exercise in Triplets.)

37

This musical score is for a Clog Dance exercise in triplets, written for Le Barge Banjo. It consists of ten staves of music in the key of D major (two sharps) and 4/4 time. The first staff begins with a treble clef and a key signature of two sharps. The music is characterized by frequent triplet markings (indicated by a '3' over a group of notes) and rests marked with an 'x'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several section markers: '7 B.' appears above the fifth staff, '7 B.P.' appears below the tenth staff, and '7 B' appears above the final staff. The word 'Fine' is written below the ninth staff. The piece concludes with a double bar line and a final chord. The bottom right corner of the page features the publisher's mark 'D.S. %'.

Coontown Belle.

March.

Solo Banjo.

2d Banjo.

8 P. 17 B.P. 10 B.P.

11 P. 10 B.P.

11 P. 13 P. 10 B.P. 7 B.P.

17 P.

10 B.P.

11 P. 13 P. 11 P.

12 P. 3 5 P.

10 B.P.

Scale of E Major. Harmonized.



Exercise.



Exercise.



Smokeville Reel.

41

The musical score for "Smokeville Reel" is written in G major (two sharps) and 2/4 time. It consists of ten staves of music. The notation includes treble clefs, key signatures, and time signatures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Specific performance instructions are marked throughout the score, including "7 B.P.", "6 P.", "5 B.", "9 B.P.", "12 B.", "7 P.", "12 B.", "5 B.", and "5 P.". The score also includes various musical notations such as treble clefs, key signatures, time signatures, and specific performance instructions like "7 B.P.", "6 P.", "5 B.", "9 B.P.", "12 B.", "7 P.", "12 B.", "5 B.", and "5 P.". The score is a single system of music, with the key signature and time signature indicated at the beginning of the first staff.

Artillery Two Step. March.

12 B. 7 B. 17 B. 17 B. 12 P.

12 B. 6 P. 5 B.P. 12 P.

6 P. 5 B.P. 12 P.

1 12 B.P. 2

12 B. 6 P. 12 B.P. 16 P. 12 B.P. 17 B.P.

17 B. 12 B.P. 6 P. 12 P. 5 B.P. 10 P.

12 P. 17 B. 11 P. 11 P. 5 P. 10 B.P.

5 P. 10 B. 9 P. 17 P.

11 P. 13 P.

Fine.

1 2

D.S. %

having one sharp.

having one sharp.

3 1 0 1 4 0 1 2 4 1 2 4 1 3 4 4 3 1 4 2 1 4 2 1 0 4 1 0 1 3 2 0 4 0 2 3

Chord in G Major.

Chord in G Major.

E - - - - -

Exercise.

The first staff of music is written in treble clef with a key signature of one sharp (F#). It begins with a single eighth note on G4, followed by a series of chords and single notes. The notation includes a variety of note values and rests, ending with a double bar line.

Vilanelle Polka.

[illegible][illegible]

The first system of the musical score is written on a single five-line staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note D5, and a quarter note E5. The next measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The final measure of the system consists of a quarter note B5, a quarter note C6, and a quarter note D6, ending with a double bar line.

Fine.

D. C. al fine.

Scale of E minor.
relative of G major.



Chords in E minor.



Exercise.



Phantom March.



Scale of G Major.

Harmonized.



Exercise.



Exercise.



Lucille Polka.

3 B. 4 P. 3 B.P. 10 P. 10 B. 6 P. 4 P.

4 P. 3 P. 4 P. 3 B.P. 3 B.

10 P. 7 B.P. 4 P. 6 P. 10 P. 6 P. 5 P. 10 B.P. 5 B.P.

5 P. 10 B.P. 5 B.P.

10 B. 13 P. 6 P. 4 P. 4 P. 3 B.P.

6 P. 5 P.

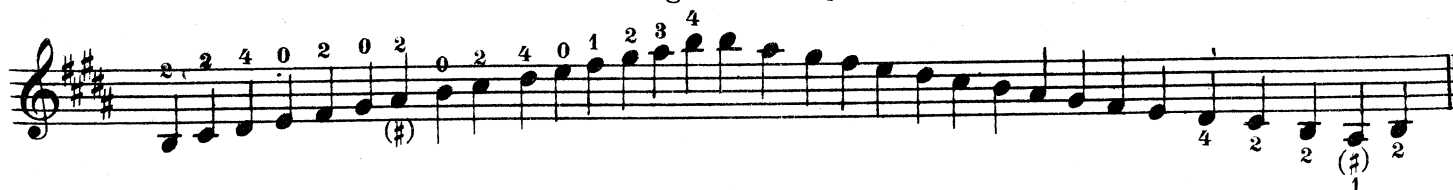
6 P. 4 P. 4 P. 3 B.P. 10 P.

7 B.P. 3 B. 6 P. 10 P. 15 B. 18 P. 16 P. 10 B.P. 4 P.

3 B.P. 3 B. 10 P. 15 B. 18 P. 15 P. 10 P. 4 P. 6 P. 3 B. 6 P.

Scale of B Major.

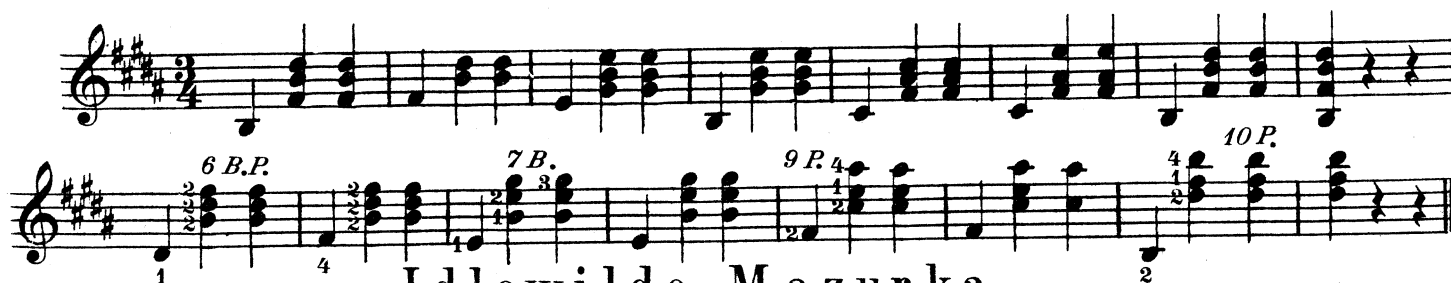
having five sharps.



Chords in B Major.



Exercise.



Idlewilde Mazurka.



Scale of G# Minor.
relative of B major.



Scale of B Major.

Harmonized.

49



Exercise.



Exercise.



Elberon Waltz.

3
 3 B.
 10 P.
 8 P.
 2 B. P.
 8 P.
 7 B. P.
 7 B.
 14 P.
 14 B.
 10 P.
 5 B. P.
 8 P.
 3
 7 B.
 10 P.
 8 P.
 2 B. P.
 8 P.
 7 B. P.
 7 B.
 14 P.
 14 B.
 10 P.
 5 B. P.
 8 P.
 10 P.
 7 B.
 10 P.
 Fine.
 1 1
 7 B.
 3
 1 1 1
 2 3 1
 12 B.
 7 P.
 12 P.
 7 P.
 7 B. P.
 13 P.
 7 P. B.
 13 P.
 7 B. P.
 12 B.
 7 P.
 12 P.
 7 P.
 12 B. P.
 13 P.
 15 P.
 7 P.
 3 P.
 3 P.
 7 P.
 13 P.
 15 P.
 D.C. al Fine.

The Tremolo.

The tremolo is executed with the tip of the first finger oscillating rapidly over the strings causing a sustained tone. The accompaniment is played with the thumb. The third finger should rest on the head of the banjo while performing the tremolo. The best effect is produced by playing near the rim.

Written. played. written. played.

Tremolo. 1 2 3 4 1 2 3 4 1 2 3 4

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It contains eight measures of music. The first four measures are chords: D4 (labeled 1 2), E4 (labeled 3 4), D4 (labeled 1 2), and E4 (labeled 3 4). The next four measures are: F#4 (labeled #), G#4 (labeled #), A4 (labeled #), and B4 (labeled #). The final measure is a whole note chord of D4 and E4.

[illegible]

The first system of the musical score is written on a single staff in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with some chords indicated by vertical lines. The system concludes with a double bar line.

[illegible][illegible]

Notes with stems turned upwards are to be played tremolo all others to be picked with the thumb.

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a complex arrangement of notes, many with stems turned upwards to indicate tremolo, and some with stems turned downwards to be picked with the thumb. The subsequent staves continue the piece, with various rhythmic patterns and fingerings indicated by numbers (3, 4) and slurs.

5 B.

The second system of musical notation consists of two staves. The top staff continues the piece from the previous system, featuring a mix of tremolo and picked notes. The bottom staff provides a more rhythmic accompaniment, with notes and rests clearly marked.

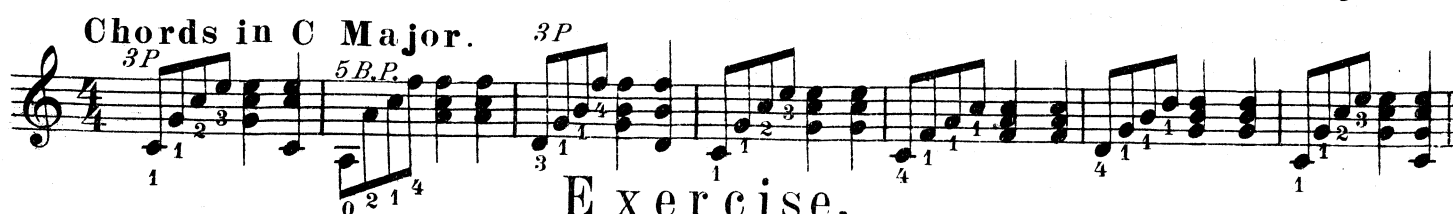
Melody.

The third system of musical notation consists of four staves. The top staff is the melody, featuring a series of notes with stems turned upwards for tremolo. The subsequent staves provide a rhythmic accompaniment, with notes and rests clearly marked. The system concludes with a double bar line and the notation '2 sig.' (two signatures).

Key of C Major.



Chords in C Major.



Exercise.



Violette Polka.



D.C. al Fine.

Key of A Minor.

Relative to C major.



Chords in A minor.



Exercise.



Minor Clog Dance.



Minor Jig.

The musical score for "Minor Jig" is written in 2/4 time and consists of ten staves. The key signature has one sharp (F#). The notation includes various ornaments and fingerings, which are labeled as follows:

- Staff 1: 8BP, 5BP
- Staff 2: 8B.P., 5B.P.
- Staff 3: 3BP, 3BP, 8BP, 3B
- Staff 4: 3B.P., 3P, 2
- Staff 5: 8B.P., 7P, 3B.P.
- Staff 6: 9P, 11P
- Staff 7: 3
- Staff 8: 3
- Staff 9: 4

Scale C Major.

Harmonized.



Exercise.



Wild Rose Polka.



Key of F Major.



Chords in F Major.



Exercise.



Twilight Polka.



Key of D Minor.
relative to F major.



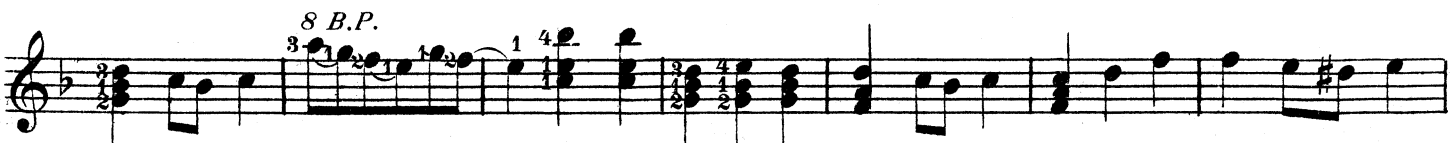
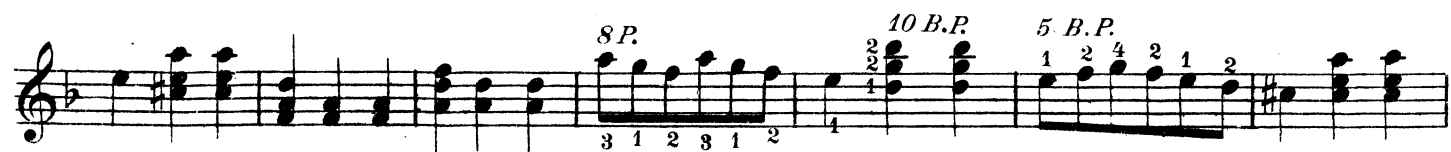
Chords in D Minor.



Exercise.



Marie Mazurka.



D.C. al Fine.

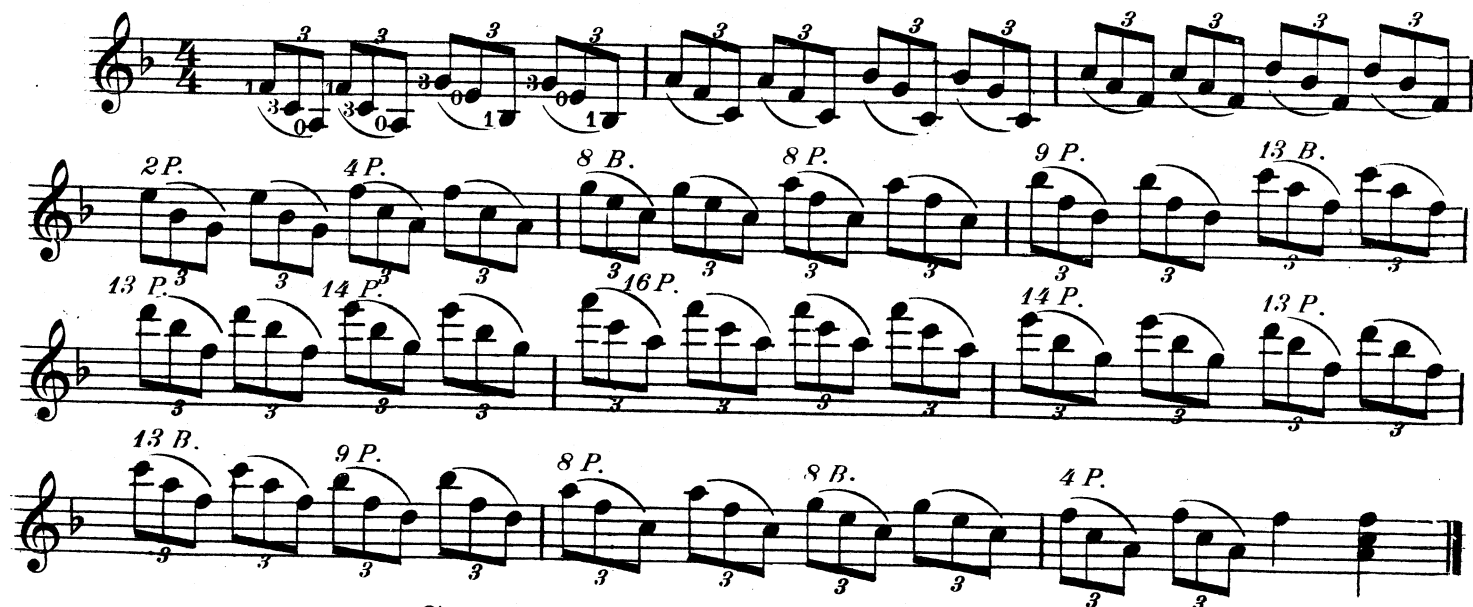
Scale of F Major.

59

Harmonized.



Exercise.



Comodore Two Step.



Key of B \flat Major.Chords in B \flat 

Exercise.



Eulala Polka.



Key of G Minor.

relative of B♭ major.



Chords in G Minor.



Exercise.



Elsa Schottisch.



Scale of B \flat Major.

Harmonized.

[illegible]

Exercise.

Encampment March.

9 P. 6 P. 6 B. 13 P. 7 P. 6 B. 13 P. 14 P. 13 B.P. 11 P. 8 P. 12 P. 11 P. 7 P. 13 P. 7 P. 9 P. 6 P. 11 B.P. 8 B. 7 P. 9 P.

Bass strg.

A Major.



1st. Pos.



2d. P.



3d. P.



3



Mid Ocean Waltz.

Intro. Moderato.

Tremolo.

12 B.

Rapidiment.

atempo

Cadensa.

Viloce.

Waltz. tremolo.

6 P.

12 B.

10 B. 5 P.

4 P.

3 lively.

tremolo.

slow.

3 lively.

7 P.

12 B.

10 P.

7 B.

13 P.

11 B. 12 B.

12 B. P.

tremolo.

slow.

3 lively.

tremolo.

slow.

Bass strg.
 3 B.
 7 B.P.
 5 B.P.
 2

Bass strg.

Cad.

tremolo.

slow.

3 lively.

tremolo.

slow.

3 lively.

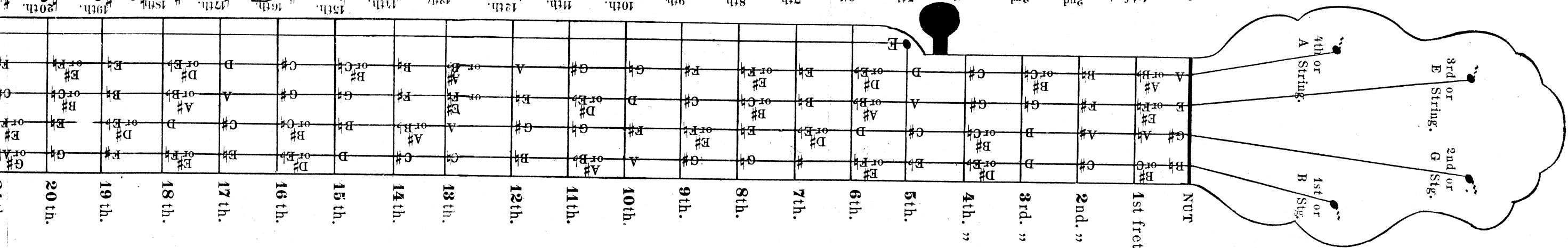
3 accel.

12 B

The musical score consists of ten staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, slurs, and triplets. Performance instructions like *Bass strg.*, *Cad.*, *tremolo.*, *slow.*, *lively.*, and *accel.* are placed throughout the score. A section marked *12 B* appears on the fifth staff. The score concludes with a final chord and a double bar line.

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Tones on the 1st or B String

Tones on the 2nd or G String

Tones on the 3rd or E String

Tones on the 4th or A String

Four musical staves showing the tones on the 1st, 2nd, 3rd, and 4th strings. Each staff is labeled with fret numbers from 0 to 20th. The notes are as follows:

Fret	1st or B String	2nd or G String	3rd or E String	4th or A String
0	B \sharp	C \sharp	D \sharp	A \sharp
1st fret	B \sharp	C \sharp	D \sharp	A \sharp
2nd.	C \sharp	D \sharp	E \sharp	B \sharp
3rd.	D \sharp	E \sharp	F \sharp	C \sharp
4th.	E \sharp	F \sharp	G \sharp	D \sharp
5th.	F \sharp	G \sharp	A \sharp	E \sharp
6th.	G \sharp	A \sharp	B \sharp	F \sharp
7th.	A \sharp	B \sharp	C \sharp	G \sharp
8th.	B \sharp	C \sharp	D \sharp	A \sharp
9th.	C \sharp	D \sharp	E \sharp	B \sharp
10th.	D \sharp	E \sharp	F \sharp	C \sharp
11th.	E \sharp	F \sharp	G \sharp	D \sharp
12th.	F \sharp	G \sharp	A \sharp	E \sharp
13th.	G \sharp	A \sharp	B \sharp	F \sharp
14th.	A \sharp	B \sharp	C \sharp	G \sharp
15th.	B \sharp	C \sharp	D \sharp	A \sharp
16th.	C \sharp	D \sharp	E \sharp	B \sharp
17th.	D \sharp	E \sharp	F \sharp	C \sharp
18th.	E \sharp	F \sharp	G \sharp	D \sharp
19th.	F \sharp	G \sharp	A \sharp	E \sharp
20th.	G \sharp	A \sharp	B \sharp	F \sharp

19th.	20th.	21st.	22th.
19th.	19th.	19th.	19th.
20th.	20th.	20th.	20th.
21st.	21st.	21st.	21st.
22nd.	22nd.	22nd.	22nd.

19th. 20th. 21st. 22nd.
 19th. 20th. 21st. 22nd.
 19th. 20th. 21st. 22nd.
 19th. 20th. 21st. 22nd.

